

# UPSTAIRS CLUB

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Chicago, Illinois

An Educational Group

The nicest Valentine present we had this year was the appearance of SUSAN FURLONG in our audience at the Mundelein performance on the 14th .. at one time before she was stricken with Polio SUSAN was one of our very promising children .. she is now a highly successful teacher of speech therapy .. Mundelein which is a real jaunt from Chicago brought out many of our very old friends which swelled the audience to the point standing room was sold .. there was one sad note however, on this very evening JOE KAMINSKI'S Father passed away and he was not present to dance "Valse Cecile" with SHEILA REILLY which is always a favorite .. instead SHEILA performed her exciting Scotch sword dance .. this performance was the unveiling of "THE LONELY ONES" choreographed by MR. STONE and MR. CAMRYN ... it is based on the Wm. Steig drawings and had music written by LORA ABORN ... the cast was four - MR. CAMRYN, CARREN CHESHER, RAYMOND ROITMAN and DEAN BADOLATO ... the reception was very rewarding and on next seeing it may be extended a bit ... another new number was a gay spoof on an American running set using many dancers new on SC programs... "Frohlicher Reigen" closed the program with NAOMI SORKIN dancing beautifully the dance performed last May by ELIZABETH WINEBERG ... a new dance was added for CARREN CHESHER which she danced in her unique way... new costumes for the men made it much more effective.. next effort will be March 15 in Woodstock Illinois and will be a lecture demonstration .. most of the news this month is here at home.. the Auto show had JEAN TIETZER, PAMELA BENGSTON, JEAN KUDLA, JUDI SODINI, CAROL PETRI and PENNY MOSCOW .. not too much news from the CHICAGO OPERA BALLET tour.. BEVERLEY LACEK is back in classes after her recovery from a serious Auto accident .. and now ADRIENNE FLIGIEL has had a serious one .. JOHN SPINA is now well ensconced in "How To Succeed" and PAT HEIM will soon be leaving it to join the New York Company of "Heres Love".. JACK WARNER made a fast trip home on his way to Australia where he is to play the lead in "Stop The World" ... we missed the show

when it was here but after JACK'S visit am sure we saw it to better advantage.. am sure he will be great in it.. we hear MARLENE LUSTIG is in "Roxy" in New York and that BILL REILLY is out with another show soon to come to New York... Most of our New York friends seem to have forgotten how to write letters ... ANDREA KUSHAR had a baby girl on Feb. 11 ... every body very happy and will be happier when she is back at the piano next summer.. have a whole list of baby sitters offering their services... Sons have recently arrived in the homes of JOHN CARBO, JOHN SHARPE and PATRICK CUMMINGS.. the London performance of "Fancy Free" with Ballet Theatre is old news now but it is worth mentioning because it was KAREN KRYCH'S first overseas engagement.. the company will be going to So. America this August.. LILLIAN DEA was a recent visitor and is now very happily married in San Francisco to a Japanese boy .. through someone in the school we hear that SHARON RUPPERT is a grade teacher in the Alcott School.. SHARON was a very popular girl about the time of "Match Girl".. her sister LYNN is a Lab Technician at St. Joseph's Hospital... another former student many remember is ANITRA EARLE - she is now teaching music in an elementary school in Baltimore.. much of her work in music has been in the field of composition .. recently she was engaged to conduct the orchestra for a performance of Kurt Weill's "Lost in The Stars" .. in this field she has been fortunate to study with Laszlo Halasz who founded the City Center Opera Company .. this is a large undertaking for one so young because it involves the use of two large choruses, soloists and a ballet which is directed by Todd Duncan.. it is always gratifying to us when our former students do land in one of the related arts - many of our students do.. while we do not have this from GILDO himself we hear on good authority that he is an assistant Maestro at the Metropolitan Opera Co.- he has always hoped to get into directing where his talent lies .

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## ON SCHOLARSHIPS:

With all the hellabaloo about the Ford Foundation's idiotic spending of money, there are other things to be considered, besides that it was an entirely one-sided affair planned to perpetuate one man's style and ideas. If by chance you are a dancer, you might ask some of these questions. For example - How many of their dancers are trained in their school? What percentage of their students ever dance in their company? What percentage of all dancers ever dance in a ballet company of any kind? Could you allow yourself to be used merely as an object to fill in a space? and Shouldn't you be receiving training that will make you a useful dancer to be used where the work does exist? One could go on and on but these few questions ought to start you asking a few yourself.

Meanwhile here in Chicago we will go on teaching to the best of our ability as we always have. Chicago does have a very illustrious background of great teachers of Ballet and Chicago trained dancers are to be found in every country of the world. Long before the recent invasion of the "English Missionaries", Chicago could boast of teachers like Adolph Bolm, Alexandra Maximova, Laurent Novikoff, Vechslav Swoboda, Pavley and Ourkrainsky, Theodore Kosloff and even at one time the great Albertieri. Naturally there have been many others too numerous to mention here.

Any school worth its salt does not really need millions of dollars to survive teaching. When they have that much, the standard of teaching will depreciate. With a large staff of instructors and a huge office force for all the book work, no one will ever know or care to know, little Maggie Smith or Tommy Jones.

Every school has scholarships and the Stone Camryn School has a long and unpublicized record that might well be spoken of at this time. The school is organized as an eleemosynary corporation and while it would be possible for donors to give money for scholarships to the school, a mere pittance of outside help has ever been received. The major part of this help (95%) comes from the school. The school found early that giving without asking some sort of effort in return, was bad for the character of the student. They have

been given chores about the school for this help. Self-help along with "Small Scholarships" to help the potential talent is better at first until they have proven themselves. This is the beginning of self-reliance.

The school has also found that scholarships given to dance students over 15 years of age, in most cases, is wasted and unsatisfactory. Talent must be identified earlier, or not at all, to provide them with the incentive and the education they will need. It takes time and thought to form taste and to give the student a well rounded background of dance. Few, today, have any knowledge of tradition or dance styles and furthermore do not seem to care to know it. It is not entirely their fault - it is a fault of the world and the stress on pyrotechnics, rather than art. This is emphasized by insecure producers, managers and choreographers laboring under the illusion that they are giving the public what they want. With the very young student, one has the time to interest them in literature, music and all related arts which helps in making a more rounded artist.

The following is in no way representative of the school's pupils as a whole. It is only in regard to those who have received help from the school, either partial or complete scholarships. In many cases students that have not been helped are as much, or more, a credit to the school, than those who have been helped. They are often more appreciative of the training they receive and are responsible for bringing more new students into the school. Seldom does a scholarship student bringing another into the school accept others wanting the same help.

Giving is an American fault and a virtue. When we give we can naturally hope that we really are helping someone to better themselves and even more to become a better person for being helped. Much is written about this in the National and world picture and we all know that it is possible to aid someone and to have them eventually become your bitter enemy. Human nature does not like to be beholden. Resentments, greediness, misunderstandings and other weak character traits arise from being beholden.

## SCHOLARSHIPS - Continued

Millions of dollars are given yearly in colleges toward scholarships and one wonders what percentage of this is wasted. Grades alone are no measurement of true worth. Those unknown qualities in the pupil are usually more important in later life. Those qualities that make up his personal character.

Since 1940 the Stone Camryn School has aided 140 aspiring young dancers to complete their training in dance. A run down on these students will be interesting as to what has been accomplished and if it was worth while.

60 of this number has at least 2 years in the theatre.

28 can be said to have had a very special success as performers

18 have become teachers in dance or related work.

12 have worked as choreographers.

There are 11 studying at this moment whom we have hopes for, but who are still in the midst of school. Of the 140, there were 62 who have contributed nothing to the dance, whatever.

It is interesting to note that of the entire lot 10 possessed unpleasant character traits that mitigated against them. They were among the 60 who had at least 2 years in the theatre, but these traits stood in the way of their success. 6 of this group were asked to leave the school. The school feels that for a happy and successful life one can and must be a decent human being, able to get along with others. Often poor family training contributes to this little feeling for right or wrong. Somewhere along the line one must acquire a feeling for self-introspection and good judgment.

Some of the better known scholarship students are:

|                  |                 |
|------------------|-----------------|
| Sheila Reilly    | Bill Maloney    |
| Bill Reilly      | Charles Bennett |
| John Sharpe      | John Widmer     |
| Darrell Notara   | Ronald Frasier  |
| Kelly Brown      | Carmen Hylton   |
| Joan Ehemann     | John Neumeier   |
| James Moore      | James Morski    |
| Patrick Heim     | Karen Krych     |
| Patrick Cummings | Paula Perrine   |
| Dolores Lipinski | Paul Krumm      |
| Gildo di Nunzio  | Truman Finney   |

## PRESS COMMENTS

Sol Hurok - A monopoly is unhealthy in the arts - no matter how artistic it may be.

Ted Shawn - To cripple the work of the present generation of creative American dancers, choreographers, as the grant will surely do, is a tragedy.

Allen Hughes - There are teachers in Chicago, Detroit and elsewhere who do not need patronizing inspection visits from School of American Ballet faculty members and who do not need their scholarship programs to be approved in New York. What these teachers do need, if anything, is recognition of the honorable independent work they have been doing for years.

Lydia Joel - But has the Ford Foundation the moral right to impress so tight a frame of one style and one aesthetic on the United States dance scene?

Robert Sabin - Creatively speaking, what has ballet in America to offer to compare with the work of Martha Graham, Doris Humphrey, Jose Limon and a host of other native choreographers we could mention. Has Balanchine or any other Ballet choreographer done so much as to reveal our nation's art and thereby something of the soul.

Allen Hughes - In the 30 years of the school's existence, its teachers have developed excellent dancers. So have other teachers who have never set foot inside the School of American Ballet and never will.

Members of the New York City Ballet know this fact very well. Many of them have been trained elsewhere, in and out of New York, and some of them take classes in other schools now. They find that they need or want instructions not available at the School of American Ballet - and they pay to get it elsewhere.

Kenneth Rexroth - The Ford Foundation shows a truly extraordinary lack of good sense in the way it chooses to spend its money. There is always something just a little wrong, the objective is never quite in focus. Sometimes, in fact, I think more and more often in recent years, the

# PRESS COMMENTS - Continued:

Kenneth Rexroth - (Cont.)

lack of judiciousness, prudence, sympathetic identification with the people working in the field it is trying to help, the almost total incomprehension of actual needs - in other words the inability to even tell in which direction the target lies - is truly stupefying.

Same Author - It might be a little better if Balanchine and Lincoln Kirsten represented the balletistic avant garde, but indeed they do not. They are devoted apostles of a rigid formalism, a neo-classic, "abstract" ballet which is aesthetically just catching up with the cubism of the early twenties, or the poetry of Gertrude Stein. I happen to prefer this sort of thing myself, but I at least recognize that I am getting along and my taste is dated and bigoted. Modern tendencies are all away from formalism, abstraction, "pure" dance, and toward a revival of romanticism and expressionism in choreography and ever increasing fluency and relaxation in technique. This reaches down into class training, where today there

is a new emphasis on all around muscular development. Dancers are being permitted to have busts, upper arms, and well rounded calves.

Romano Calvi - The Foundation describes the standards of instruction as "dangerously low". Knowing the teaching standards in many other countries, I state that there is no country in the world able to produce as technically skilled and versatile dancers as the United States ... Almost every state has schools able to match the teaching standards of the leading government supported dance institutes of foreign countries. Most of our leading dancers today, received not only their technical foundations, but also the artistic influence which gave them the strength to struggle to the top in these schools which have proved not to have this "dangerously low" standard.

Bill Kelly  
Charles Bennett  
John Wright  
Bernard Brander  
Gordon Hyman  
John Kinsler  
James Wright  
Robert French  
Paula Feltine  
Paul French  
Timothy  
Bill Kelly  
Bill Kelly  
John Wright  
Bernard Brander  
Gordon Hyman  
John Kinsler  
James Wright  
Robert French  
Paula Feltine  
Paul French  
Timothy